

DÖMD

D-BEAT HARDCORE PUNK



ISSUE #5:

Agrimonia

SKITLIV!
WARVICTIMS



AMEBIX

Pioggia Nera

3WAYCUM

+ COLUMNS, PHOTOS, AND OTHER RANTS

SONNY SUBVERT

With this issue, I feel that I am back on track again. I was not as involved in issue number 4 of Dömd Fanzine as I wanted to be due to some major problems in my personal life over the past year. But as they say; what doesn't kill you makes you stronger.

I have been going through all the previous issues of Dömd Fanzine to see, just for fun, how we have managed to develop and grow and I am damn proud of what we have achieved so far.

So naturally, this is the best issue so far.

During the time since we put out issue 4, I thought a lot about the future of Rise and Subvert Webzine. I was going back and forth in my head, thinking about whether I should put it to sleep for good or if I should keep on struggling with it and eventually maybe find the spark again. I gradually started to lose interest in working with Rise and Subvert and as a result, things didn't turn out as good as they could have done. So as the webzine started to become more of a stress factor than something I loved to do, other things started to take harm. I realized what had to be done and that was to pull the plug for the webzine. So now I'm able to focus more on Dömd fanzine, which simply leads me to the most important part of this rambling excuse for an editorial.

As I mentioned earlier on, Dömd Fanzine is getting better and bigger and along with that, the ideas and plans for the future of the fanzine are starting to take shape. I'm not going to uncover the exciting secrets we hold here at the Dömd HQ, but you will notice some positive changes along the way, so you better not miss out on Dömd Fanzine in the future.

Ok, now when I've filled you all with unbearable curiosity and anticipation, it's time for you to go on and see what this issue holds. Enjoy your reading.

Soundtrack:

Agrimonia - s/t LP

Acursed - Tunneln i ljusets slut LP

Sacrilege - Within the prophecy/Behind the realms of madness LP

Avskum - Uppror underifrån LP

Crow - Bloody tear LP

Morne - Demo 2008 CD

The Assassimators - Sigt efter hjertet LP

Age - The scar of lead LP

Darkthrone - Dark thrones and black flags CD

Nuclear Death Terror - Ceaseless desolation 7"

Sanctum - On the horizon LP

Paintbox - Earthball sports tournament LP

Appalachian Terror Unit - Greenwashing LP

Antisect - Out from the void 7"

Bolt Thrower - Those once loyal CD

Deviated Instinct - Welcome to the orgy 7"

Drudkh - Forgotten legends CD

Watain - Sworn to the dark CD



Contact me: sonny@domdfanzine.net

This issue won't include my otherwise regular "Punk rock & stuff" column. This is due to two reasons; lack of time, and the hassle it would bring as including it would force us to add another four pages to make an even number. Hence, it got shelved until the next issue. There's no lack of ideas though as I have quite a lot of punk related issues to bring up, including scene elitism, the many rules you have to follow, spending too much money on too many records, rip-off's, still being excited about the music... I've got enough material.

On the last pages of this zine you'll find some best-of-2008 lists, and mine is filled with titles I keep coming back to all the time, but there's no point in identical lists, so here's another one with a few records that's been playing a lot the late night during which this zine was made.

Or with fewer words; here's a list of inspiration:

Loud Pipes - Down Hill Blues CD
Pull Out An Eye - s/t CD
Motörhead - We Are Motörhead LP
A handful of Disclose EPs
A couple of 3-4 year old mix tapes
Painbox - Earth Ball Sports Tournament LP

Misery/S.D.S. - split LP
Annihilation Time - II LP
Amebix - Arise LP
3-Way Cum - Killing the Life LP
Lebenden Toten - Near Dark LP



A black and white photograph of a dilapidated wooden cart in a field under a stormy sky. The cart is made of dark, weathered wood and has large, spoked wheels. It is tilted slightly to the right. The background shows a cloudy sky and some bare tree branches. The overall mood is dark and atmospheric.

Agrimonia

Agrimonia hit me like a bolt of lightning from a clear sky during the summer of 2008 when I heard their demo for the first time. For being a demo, the sound was huge and so powerful which fitted the music perfectly. With extreme heaviness and powerful riffs in combination with excellent variety and soulful and brutal vocals they create an eerie and melancholic atmosphere near perfection. I just had to see what Agrimonia was about and what the future holds for this amazing new band from Göteborg, Sweden.

Interview by Sonny, conducted via e-mail with Christina and Pontus of Agrimonia.



Hi, let's start this off by getting to know you a little better. Who is in Agrimonia and what duties do you all have in the band?

CHRISTINA: Björn plays the drums, I do the singing and play the keyboard, Mange plays the guitar, Per plays the bass and Pontus plays guitar and does back-up vocals.

So what's the story behind Agrimonia? How did you all end up together?

PONTUS: Me, Christina, Per and Tommy (1st drummer) got together in early 2005. We all knew each other from before and me and Per also play together in Martyrdöd. The only thing we knew was that we wanted to play heavy/slow stuff. We spent some time figuring out our sound, but it all came together quite naturally. We rehearsed for over a year without a steady bassist, and then in 2006 Mange joined us. We worked on songs, ditched stuff and fine tuned for most part of 2006. We did our live debut in December 2006, and then we started planning to record. Things took its time though for different reasons, and eventually Tommy left the band in mid 2007. We soon found a new drummer in Björn, and started intense rehearsing with him. In late 2007, we recorded 5 songs in our rehearsal room. 4 of these are now to be found on our S/T LP on Skuld Releases. We plan to release the 5th song on a separate release, more info on that to come. And Pål/Inget Jävla Chafs records and Fernando/Detesta records just released our S/T CD with all 5 songs.

I've been meaning to ask you what the name of your band means when I've met one of you. But it has always slipped my mind. How did you come up with the name Agrimonia and what does it mean?

CHRISTINA: It was actually our friend Mira that came up with the name. Me and her were hanging out at her house and she had this deck of cards with plants on the playing cards and one of them was the Agrimonia plant. She thought it would be a good band name and I agreed. So I brought it up with the rest of the band and everybody agreed on it. Agrimonia is an herb. Old writers recommend it to be taken with a mixture of pounded frogs and human blood, as a remedy for all internal haemorrhages. And in witchcraft it is used to help create a deep, undisturbed sleep till removed.

You have just released your debut and, from what I've read so far, you've only got great reviews. How do you feel the response have been? What were your expectations?

PONTUS: The response has been excellent it seems! We are very happy with the recording, and it of course feels great that people appreciate it. When Kleister from Skuld Releases contacted us and wanted to do the LP it felt just right. Skuld is a label whose releases I personally have been listening to for a long time, we do have some really good bands as "label mates". We are also very happy that Inget Jävla Chafs and Detesta released the CD. Thanks to everyone who have helped us out!

As said, Agrimonia share members with Martyrdd. But you also share members with other bands. How do you make it work? How do you find time for Agrimonia?

PONTUS: It's not a problem really, the only disadvantage is when planned tour/gig dates collide, but there are usually ways around that. The music writing is an always ongoing process, so even if we're not able to rehearse for a while the band is still moving. I just moved to Bergen, Norway and as a natural result we're not rehearsing much, but thanks to living in the future we can send demo recordings within the band online and keep the vibes flowing.

You were featured in the biggest metal magazine here in Sweden, Close Up Magazine, a while ago. You even made it as the "demo band of the month". Do you think this can annoy some people, being in a commercial (mainly) metal magazine and if so, can you understand this?

PONTUS: I have no idea if that would annoy anyone. Close Up features some really good bands and some really shitty bands with a varying balance, that's it for me.

Are some of you active in other things besides playing in bands? I know that Pontus used to do a zine called "Regardless", what ever happened to that?

CHRISTINA: I am a member of the show-collectives "Spatt" and "Punk Illegal". Spatt sets up shows for punk bands here in Göteborg, and Punk Illegal sets up punk shows with the purpose to raise money for hidden refugees. They are a part of the network No one is illegal.

PONTUS: Regardless was some time ago, the 2nd and last number came out in 2002. Various reasons for the termination of the zine, but it was fun doing it. I do a bit of recording, we have various equipment set up in our rehearsal room (where we recorded the Agrimonia LP), and I record other bands as well.

Actually, the first time I saw you live was on the Punk Illegal Festival where you played in the summer of 2008. Amazing gig by the way. Of course, by playing on a festival such as Punk Illegal, I assume that politics is an important part of your music. Am I right?

CHRISTINA: Thanks Sonny!

I don't know if we would consider Agrimonia as a political band. But for sure politics is important to us as individuals. I think I can speak for everyone when I say that.

Being the person that writes the lyrics in the band, to me it's important that the lyrics fits the music. That it flows and is poetic. It is not an outspoken political message, but it has a hidden message. It is all about personal issues that to me are part of the

politics of everyday life. Stuff that happens to us in the day-to-day life, that we have to struggle with in a world that just don't care. Agrimonia's music is emotional and the lyrics has to fit that.

Having said that, of course if we can help out with a cause that feels important to us, like Punk Illegal (raising money for hidden refugees), we do not hesitate to say yes.

How do you see the punk/hardcore scene from a political perspective? Are we the threat we say we are?

CHRISTINA: No. I would say that most punks just are into drinking and forget about the politics. Here in Göteborg there has been a really good squat scene recently though. I feel really glad to see that, maybe there is hope out there!

PONTUS: Nope. Honestly I'm rather sick of the group mentality. It's the same lame story, people who doesn't fill the criteria (wearing the "right" outfit, knowing the "right" people) are treated different. I have no desire to be part of some self-admiring club. I'm not slagging off the whole scene of course, there are lots of great people doing great work, but these tendencies just make me sick.



So where would you like the scene to go from here? What necessary actions do we need to apply to turn this ship around?

CHRISTINA: Before we can change the world we need to change some things in the punk scene. Right now it is just a miniature version of the regular community. For starters I would like to see focus put on getting more women involved in bands, not just as singers but playing instruments. I am sick of all these tough all male punk bands that everyone adore in the scene. We need to work together to make women more comfortable getting up on stage playing music even though they might not be so good in the start. Men have no problems starting a band even though they suck at their instrument. Women seem to think that they need to be at least double as good as their male friends to even think about starting a band. I think one way could be to have workshops at festivals or shows where women can learn to play. Maybe held by other women to create a better environment.

In Göteborg we have a show-collective called "you go grrl", it is a separatist women collective and they have these kind of workshops at their events. I think that is such a cool idea!

I also think we should focus more on environmental questions in the scene. Soon we will not have a world for our revolution if we continue in the same way we are doing now.

PONTUS: I'd just say that any revolution starts within yourself.

You have some gigs and tours planned for the near future. When it comes to touring, do you book them yourselves or do you have someone to help you with the bookings? I know that you've gained quite a reputation by now, so I'm sure there won't be any problems for you to get shows booked. But in general, do you think it's harder for newer bands to book gigs/tours or am I just cynical?

CHRISTINA: On the tour we have coming up, our friend Timo from Alerta Antifascista offered to help us book and we are so grateful for that. He has so many contacts and I think it would have been lots harder for us to do it ourselves. I think it is definitely more difficult for new or unknown bands to book tours or shows, just from the experience I have as a former booker for a show collective here in Göteborg. I guess if you are in a new band but know a lot of people around the world it is easier as well. It is all about contacts i would say.

PONTUS: Well, sure it's harder for newer bands. I guess it's good to play a few gigs here and there before you go on a full tour. It's also easy to rely on the "members of"-thing, but I have to say we've tried to avoid that with Agrimonia and succeeded fairly well, and that the reputation we've gained is fully based on our very own merits.

So, other than the upcoming tour, what can we expect from Agrimonia in the future?

CHRISTINA: We are playing two festivals in Germany this summer, Alerta Antifascista in May and Be-Part fest in June. And we hope to record new material at the end of this year, at least that is our plan. Hopefully we can make a new full lenght LP. Otherwise we are open for shows, so get in contact!!

We've come to the end of this interview and I would like to tank you for your time and patience. Is there anything you would like to add?

CHRISTINA: Thanks for your interest Sonny and for doing this interview.

PONTUS: Thanks to you too! Agrimonia supports being nice to your friends and open-mindedness.



Christina

www.myspace.com/agrimonia

Pontus

One day before they officially let the world know the deal I, Krogh, got a mail from Sylen, telling me he wanted to personally tell me that he was "Fisen" – a name well known and talked about within Swedish punk in recent years. For or against the content of the zine, everyone had an opinion. I was one of the people who criticized this zine, and I was also one of the people who, in English, connected Warvictims and Skitliv! – something that wasn't all that appreciated. I think we have covered enough for you to get an idea on what it was all about on the following pages, but if you want more information on the whole story and background, visit dbeatrawpunk.blogspot.com

SKITLIV!

+ WARVICTIMS &



The truth is out and there's no return. I don't know if you've heard or already figured it out but it's me and Jocke (Human Waste/A Monument to Failure) and some other punks that's been involved in this.

I hope you understand the idea we had with this and that you don't feel cheated or offended in any way and that you can understand this whole "lie". Skitliv! is dead and buried with this last issue, #10, and it feels really great to leave it all behind us. In our last issue we have included some more serious stuff, alongside the usual shit. We've also created a blog for everyone to read, and hopefully you'll find some answers there.

Yeah, I've "known" about some of the involved for a while and I guess I got it confirmed when the Mob 47 double LP came out and you had your address on the back of it, or if it was when I bought some records and paid to a bank account which belonged to Jocke. Or if this was at the same time, I can't remember exactly. Anyway, I don't feel cheated by you and I can't say I've been offended personally by the zine, even if I've been annoyed with it many times.

I suspected already a while ago that you might be aware of the truth behind Skitliv! but I didn't want to say anything until the cards were on the table.

That this was a zine created to provoke wasn't so hard to understand, I figured boredom and provocation was the main factor. Then when I figured out you were one of the people behind the zine it became clear that it was all just a big joke, even if I'm still not sure I fully appreciate the joke.

To manage to keep everyone involved in a zine secret, piss everyone and everything off in the process, and keep this up for ten issues and almost three years is a brilliant joke, no doubt. But to, in a way, tell the kids that it's cool to act like "Challe" and "Fisen" is something I still have a bit of a problem with actually. Sure, I'm no saint and I can make quite inappropriate jokes from time to time when I'm among friends and I'm definitely not living my life the way my fave bands tell me I "should". But my main problem hasn't really been the way "Challe" and "Fisen" behaved, but that the recipients that laugh their ass off remind me a little too much of all the ignorant assholes that's always been present in my growing up here in a small town. I don't like the thought of punks reminding me of the fuckheads that rode around in (what they would call) a "pimped" Volvo with the word "where" written in





the rear window.

I certainly don't want a punk police telling me what to say and think, but I don't want the whole scene to be completely free of intelligence either.

I hear what you're saying and I can in many ways agree with it. I'm hoping that a lot of the kids who found Skitliv! to be cool got an eye-opener when the truth came out, and that they realize that it's not really cool to behave in whatever manner you feel like.

I also hope you understand that I'm no sexist, racist, homophobe or whatever we've been accused of. Sure, we've crossed the line many times, but as I see it we wanted to create a debate – get people to think a little. We have a member of the family who's gay and I was the first one to find out and this person have my full support, so I spit on homophobia and everyone who beats up a person because of his or hers sexual preferences.

I myself have had big problems with alcohol and drugs, been attending AA meetings and are today considered a sober alcoholic. There are times when the pressure is too high and I drink myself shitfaced, but for the most part I stay clean. I want people to understand that it's not cool to be strung out and wasted, there's absolutely nothing cool about this idiotic way of life.

I don't know how many interviews I've answered lately where I've stated this over and over again. Sadly there are many "Fisen and Challe" out there and I find this to be tragic!

Perhaps it's me who give you guys too much credit anyway, or not enough credit to your readers... es-

pecially now that I've learned that the zine only got printed in about 100-150 copies each, hence not reaching too many people.

We've always lied and said we've made about 300-500 copies, but our budget haven't allowed us to do any more than 150 copies. We've saved and put aside money for each zine we did and could by doing so make this last issue in an edition of 200.

A lot of the people who've enjoyed Skitliv! has probably seen me as a real boring fuck after they've seen me comment the zine the way I did in my reviews, but I can take that. They can think what they want of me, just as people can think what they want of you. So even though there are people who had hoped so, I'm not furious with you, haha.

But I want to know, how did you react to my reviews of the zine? Idiot? Boring?

My first thought when I read your review was "shit, no, he took it the wrong way. I hope he won't tell me to go fuck myself the day he learns the truth about the zine." I panicked a bit but then I read the review again and honestly thought it was nice to see that someone actually spoke up against the content, while I/we thought you lacked a bit of humour and saw the zine as something serious. At the same time I've also given Joel of Atomvinter credit through e-mail for being the only one not wanting to get interviewed in the zine.

We could discuss for hours about what humour is and what it's not, what you can and can not joke about. My opinion is that you have to be able to joke about everything to break it down and draw the prejudice into



the light. This is comparable to the gay movement which was a taboo not too long ago, but now we have Gay Pride festivals, openly gay celebrities etc. which takes the edge off and it's not such a "dangerous" thing anymore. People are starting to realize that you can love someone of the same sex as you without being mentally ill.

When you reviewed Warvictims and brought in the contents of Skitliv! into the equation things took a turn for the worse though. People were sending mails from all over asking if we were sexist, homophobic Nazis. It sucked that people got that image of us but I think we managed to explain the deal, and differences, with the zine and the band/label pretty good. Unfortunately there are still people discussing this on some forum in the States, so it's not killed off yet.

I don't regret my reviews of Skitliv! as I guess I've always found the zine to be great looking, but not very interesting and quite stupid. I can however regret bringing it up in the review of the Warvictims EP "D-Beat Destruction". I thought long and hard on whether I should make the connection or not, but then I thought that "if they're serious with the zine they should be fucking 'outed'", and if they're not serious I'm sure they can live with one lousy review." It was mainly the sentence "slandering women, gays, and whoever left and right" that I was the most hesitant about. I don't regret the one where I stated that "I get enough of that crap from the ignorant assholes outside of punk and I don't need it here."

Unfortunately there are many people from abroad that has gotten the zine mixed up with Warvictims, and probably think it all is a big lie. We had to make an English statement to put on the blog to clear that up.

No matter what I've thought about Skitliv! in the beginning, the middle, or at the end of its existence, before or after I knew you were one of the people behind it, it brought this discussion to life which is one of the more interesting, punk related, ones I've had in a long time. Most of the time it's so damn black and white, "you're either with us or against us", but this time it's different. You've created something that I didn't like at all, then just didn't bother with, to finding out what it was all about and then it got interesting. I had to ask myself if this changed my view of you, the zine, your bands, the label... and if so, why? The biggest change was that I now fully understood that it was a big joke, even though I've figured as much from the very first issue. I didn't know the reason behind it, but as I said earlier, I guessed boredom and provocation.

Either way, this time it's not as black and white, this time we both share the same opinions even though we don't agree on everything, and we can still discuss this without it affecting our friendship even though this only is a friendship based over the internet.

All of a sudden the "online punk life" became similar to real life and it wasn't the "message board

syndrome" where you either hate someone/a band/a label, or hate the ones who hate said person/persons.

It would've been easy for both of us to just tell the other to fuck off and then go about our own business, probably never running into each other in real life, having to deal with this again. But despite my comments on the zine and some stress caused by my Warvictims review, we remain friends.

is that some of the people who throw shit at me on various communities and such at the same time order records and merch and suck up to me. I'm quite sure there's a suiting word for this – hypocrite!

Apparently I'm a "prude, arrogant, rock star fag that won't settle for anything less than 20.000 SEK, a hotel bed, and food at a restaurant after a gig". The worst part is that they actually believe in this crap. Sure, Totalt Jävla Mörker might be a bit more visible than other garage bands around Sweden, and I don't know if it's



What you write here is interesting, so now that you have gone from getting annoyed to not caring to asking yourself if my involvement has changed your view in any way... has it?

The main reason for starting the zine was of course to have fun and to finally get a zine together – something I'd been trying to do for years but never succeeded. Then it was to provoke more or less the entire punk scene. People are constantly pointing fingers my direction due to, as I see it, faulty information and lack of facts. There are so many rumours about me on the net it's fucking scary! At first I felt bad about this, but my real friends kept reminding me that they who knew me knew I wasn't like the "keyboard tough guys" claimed and that the best thing to do was to not care about what they wrote. I mean, half the people who "know" all this stuff about me haven't even met me in real life!

As I said, the faulty image of me I think is mostly due to shit talking on the web. And this does not only apply to me, but I've talked to other people who's gotten a fair share of shit talk and lies aimed at them as well. People talk about me like they know me, like they know me as a person. They discuss what clothes I wear, what strange bands (mainly hip hop) that I listen to, and that I've sold out my punk ideals. What the fuck do they know? The real funny thing in all this

the Swedish jealousy that makes people annoyed as soon as someone actually does something and it works out. I don't know. All I know is that I'm still the same hobo that I've always been, and I get happy if I can get some money so I don't have to pay out my own pocket, and get to sleep on a mattress instead of the floor (as age takes its toll, haha), if I get a plate of hot food and a nice greeting from arrangers and people - that's about as complicated as I get.

Sure it's nice to get gas money plus a little extra (around 1000-1500 SEK/person) and to get to sleep in a hotel or hostel. I'm not complaining, even though I do miss the closeness involved in a "regular" punk tour, where you go home with a "local punk" and get to check out the records, talk about whatever all night until you pass out. I think this is the charm of touring and I can feel a bit cut off when I'm on a tour with Totalt Jävla Mörker – play, sell some merch, then go to sleep. It all has its advantages and disadvantages.

I'm getting away from the point again, but it was these "keyboard tough guys" that I talked about earlier that I wanted to give a big fucking finger back to. In retrospect it's quite amusing to read what people had to say before the truth was out, like "Shit, if Sylen is involved Warvictims will loose all its credibility". Ok? So it's not the same music and lyrics then? Then there were someone else who complained about how



it would be a big shame if I were involved with Warvictims as he hated Totalt Jävla Mörker. The funny thing is that it's Krille from TJM that's playing the drums on the first Warvictims LP – I found that very funny! Another funny thing is that all the records I released on D-takt & Råpunk in the beginning were all funded by means collected from TJM gigs, so in the long run they're in fact supporting TJM, or something like that... haha. Again, I'm straying...

I don't know a lot about the shit talking aimed at you due your involvement with Totalt Jävla Mörker so I'll just take the easy way and skip that part and bring us back to our original conversation, and the question you asked me in the very beginning of your last reply; has my view on you changed?

When I first found out that it was you behind the zine I felt that "what the fuck, is the Sylen I know nothing but a fake asshole that's put on the punk costume and played along, if this "Fisen" is the true him I'm going to get very disappointed with him." This was my very first thought, then (and now were talking minutes here) I turned that around and realized that it was "Fisen" that was the costume. Then I started to think about what you were hoping to achieve with this, but we've already been through that earlier in this discussion – provocation, fun, blah blah... With the facts presented I can say that my view of you haven't changed a lot, even if I'm still not over all of my sceptic thoughts on the whole purpose with Skitliv!

The one thing I'm having the most problem with

wrapping my head around is that you say you wanted to piss off the PC police while at the same time force the ones who found Skitliv! to be a good zine to get an eye-opener. You wanted to create a debate – get people to think a little." But now that the truth is out I still feel it's the people who criticized the zine that's taking the most heat as the ones who knew the plot keep coming back to the fact that they felt Skitliv! was needed to stir shit up among all the humourless punks. You may have had an agenda, but I feel that most other people found the zine to be extremely funny and not very provoking at all. Now that I know it was a joke I can laugh at some stuff, but I maintain that a large portion of the content was complete crap. I don't know, I guess we just don't have the same sense of humour?

The thing with debate is that I want the "PC people" to think a bit as well and not be as close minded and ignore anything that's not according to their rulebooks. I lost my political interest because there were too many corrections and people telling me what to think all the time. I did what I could, but it never met their demands. Many of the people I'm talking about are friends of mine and we get along well on a personal level, even if they know I'm not into their "I know best" and bullying ways to go about things. What got me the most fed up were all the unwritten "rules" which declares who you should be as a person, what to wear, and what to think, etc. It's not free thinking when you have to adapt to the mould they have for the perfect human being. I could get commented about wearing an Adidas shirt or having a Coke once in a while and I didn't think they had anything to do with that. It's my life. I can still be against vivisection,



sexism, homophobia, racism, abuse of power, and any other form of oppression, right?

I might have gotten away from the point here, and I'm not aiming this at you in any way, it's just the way I felt, and feel.

Another thing I feel I have to comment on as well is the fact that you found it unfortunate to get Skitliv! and Warvictims connected. You'll have to excuse me, but is that so strange? I mean, during the time the lie was alive it was in fact "Challe" and "Fisen" who wrote the zine AND played in the band, it wasn't "Challe" and "Fisen" who wrote the zine and Jocke and Sylen who did the music. One year ago it wasn't very strange to draw comparisons between the zine and the band, while it's not the same thing today. For us who didn't know the truth "Challe" and "Fisen" were very much real people, involved in both projects, there were no difference between the two at that time.

I see a big difference between Skitliv! and Warvictims. Mainly the fact that Warvictims are for real where Skitliv! was a big joke from day one. The choice to write the zine in Swedish also excluded everyone not from Scandinavia. I didn't want the zine to spread outside the borders of Sweden, while I want Warvictims to reach out to every corner of the world. And I don't think it's right to throw crap at Warvictims because there were two people doing the zine, and five people in the band. What we said in the zine shouldn't cast a shadow over the other members of the band.

On a side note I got a mail a couple of days ago from

a so called "anti PC" punk who wrote that he really had to sit down and think after the last issue of Skitliv! came out, and after reading what we put on our blog. He also wrote that he's not dumber than to realize that it's not cool to be an alcoholic and drug dependent, and that he had planned to be sober all weekend even though many of his friends were asking why. He just didn't feel like it, but instead he wanted to get started on a zine. It may be the youth centre manager in me that got a tear in his eye, but damn it was great to get a mail like that! I don't know exactly what it was that made him reconsider his choices, but this was part of what we had hoped to achieve with the zine!

Hopefully more people took a look at themselves after the 10th issue came out.

I guess everyone, at least me, has a "Challe" or "Fisen" buried inside that sometimes surfaces and it's not always I like this person within me. Like a friend once said after the second or third issue had come out; "shit, I'm laughing at some stuff even though I don't want to".

This leads me back to the part about that we should be able to joke about everything. This is something I agree to for the most part, but not entirely. Believe me when I say that I can make inappropriate jokes, but I do so among friends that are on the same wavelength as me and know what's real and what's not. I'm not saying it's ok to joke about "whores" and "fags" when your among friends, but not in public. I'm not saying that me and my friends sit around joking about whores either, but this was one



of the things that upset me the most with Skitliv!, the derogatory words, so that's why I used this as an example.

I don't think someone creates racists by using the word "nigger", or homophobes by using the word "faggot", but I still think there are people who are offended by these words and as long as these words are out there and acceptable to use in a negative way I think it rather slows down the process of eliminating the experienced differences between people.

Of course I don't approve of the use of the words "whore" and "faggot", those are still derogatory words. But at the same time I think it might be easier to kill it as a derogatory word when you kill the drama around it.

The word "whore" is probably the word I have the most problem with and I've had many heated discussion about the porn industry and I find it to be horribly tragic that there are people who have to sell their bodies to be able to support an addiction or a family. The word "whore" is probably the hardest one to kill off as well. I've worked at a youth centre and as a personal assistant at a school and this word is used as frequent today as it was fifteen years ago.

Sometimes it's hard to see the difference between a joke and a serious statement, that's why I never tell a bad joke among people I don't know, it can so easily be misinterpreted.

You'll have to excuse me, but isn't this what you've been doing with Skitliv! - tell bad jokes in public?

What I mean by that is that the person Sylen won't do that. Skitliv! are, and will always be, a big joke in my eyes. The character "Fisen" are made up by all the moronic punks I've met as I've been out playing with bands. This has nothing to do with Sylen. Damn, it feels weird talking about myself in third person form, those who read this will think I'm crazy, haha.

Alright, I think we've gotten as much out of this as we can without repeating ourselves and/or failing to keep it interesting in writing. So, let's instead continue with what's to come, and we'll start with Warvictims. As you've said before you want to come out and play, but not everyone in the band wants to do so. Will we see a line-up change, or a studio- and a live version of Warvictims, or will you cease operations?

I'm still not completely sure on what the future will bring for Warvictims. It's always been me who's been the driving force behind it all and after the truth about it all came out I've lost the energy. We've begun work on a bunch of recordings that I'd want to complete, and we've laid down the drums on sixteen new tracks that might become our third full length.

Jocke ("Challe") has never really been someone who pushes this forward and it's also him that's not interested in getting out, playing live. We're a group of individuals that, for various reasons, aren't feeling all that well. We've dealt with alcohol and drug related issues within the band, and all of us suffer from some form of anxiety.

I talked to Per last week and he told me he's not as excited about Warvictims as earlier. He told me the



reason for this probably was due to the fact that we haven't done anything in a long time, and there are a lot more uphill battles than the other way around. You simply get tired of it, and to get the band together for a rehearsal is a pain in the ass with people spread out across the country. Me and Per wants to get out and play live, but all the work this brings halts the process. We've seen it all before, the excitement going up as the tour approaches, and then it goes down the crapper in the very last minute. It gets hard to summon the energy to even try.

To be honest I'm quite fed up with Warvictims as well. Up until Per got involved (and he's only been on one recording so far) I've been alone in doing it all. Getting everything set up the studio, get a drummer, get some songs done, lay down the guitar and bass... After this Jocke comes down to record the vocals, and then I'm left with the final touches, mixing and mastering. While the recording is being mixed I've got Photoshop running where I do the covers, inserts, flyers, etc. When Per joined it was great as I got someone to discuss ideas with. The distance between us does however make it a bit difficult to be effective, something that I've always wanted to be – get an idea, get it done, and move on to the next thing. I know this can seem like I'm being hard on Jocke, but that's not true. The reality is that he's written most of our lyrics, and does so damn well. I just would have liked to see him be a bit more involved in the "band", that's all.

We've all felt we've lost some inspiration as we remain a studio band, it takes some live gigs to push things forward. What's the goal, to record another ten tracks or book a tour? After the tour was cancelled both me and Per lost a lot of our motivation. It's great fun to record, but what's the point when you feel like you're only repeating what you've already done?



When everything simply becomes routine I get restless and don't feel I get anything out of it.

Now, this is only my thoughts. If you were to talk to any other members I'm sure they would agree to a lot of the stuff I've had to say, but also see some things from another perspective.

The one thing we know now is it that we'll release a new 7", entitled "Dogs of War", now at the beginning of 2009. The cover and master is ready so it'll probably get sent off to the pressing plant in a couple of weeks.

I'm sorry if this is a lot of aimless ramblings, but that's where we are the moment. We get a lot of requests for playing live and/or release records but we're very reserved with our answers seeing as we really don't know what's coming.

What about D-takt & Råpunk Records. What are the plans for 2009?

D-takt & Råpunk will keep going in the same way, maybe even more so than usual. We've got loads of cool releases planned and I think 2009 will be a really great year for us. The stuff that will be sent away for pressing and printing first it the Tortyr "Ingen Kommer Undan" 12"/CD and the "Dogs of War" 7" from Warvictims. After this the Skitliv! compilation will get sent off. One song from each band interviewed in the zine, with the exception from a few that have declined for various reasons. I respect their decision but feel at the same time that it's too bad as the plan was to have them all included, fifty bands and fifty songs. Still, it's a good compilation with quite a lot of unreleased material.

After this we've got a Deconformed/Warvictims split 7" lined up. Deconformed are a really great raw punk

band from Ireland with, amongst others, Cormy from Nuclear Death Terror. We also got contacted by Loud Pipes about six months ago and asked if we were interested in releasing the "Downhill Blues" full length since it's only been available on CD earlier. I've always loved Loud Pipes so I agreed right away and they're working on the cover art at the moment. This will get pressed sometime during the spring I guess. The vinyl will also include two previously unreleased tracks.

I'm also very excited about the great connections we've been getting with a bunch of Japanese labels and distros, and through them and through Warvictims we've gotten in touch with both D-Clone and Krossa. We'll be releasing records with both these bands during 2009 which is really exciting. A 7" with Krossa and a D-Clone/Morpheme split 7". Morpheme comes from the States and play raw punk of course. Giftgasattack will record an LP during 2009 and the idea is that we'll release this one as well. We've also talked to Kirai about releasing a tape with their recordings.

We're getting offers all the time but as things are now we don't want to go public with these yet as we don't know what will or won't happen. We've also put a stop on agreeing to more releases as we feel that the ones I've just mentioned are quite a handful and we want to focus on these at the moment. They will all get ready in the first six months of 2009 hopefully.

There are a lot of people who keep asking us about re-presses of D-takt & Råpunk releases as they sell out quite fast, but I'm not sure about that. It's too bad for the ones who can't find the records, but at the same time I feel that if you really want a record you might have to be a bit more alert. I'd rather focus on new stuff than re-release old records. Maybe when we don't have any plans and some extra cash we'll re-release something, but with all the plans we have at the moment I doubt

this will happen.

This is what it looks like today, even though it might change. A band may stop playing, another one might find another label they'd rather go with... but as you can see this will be a great fucking year - at least the first half if nothing else.

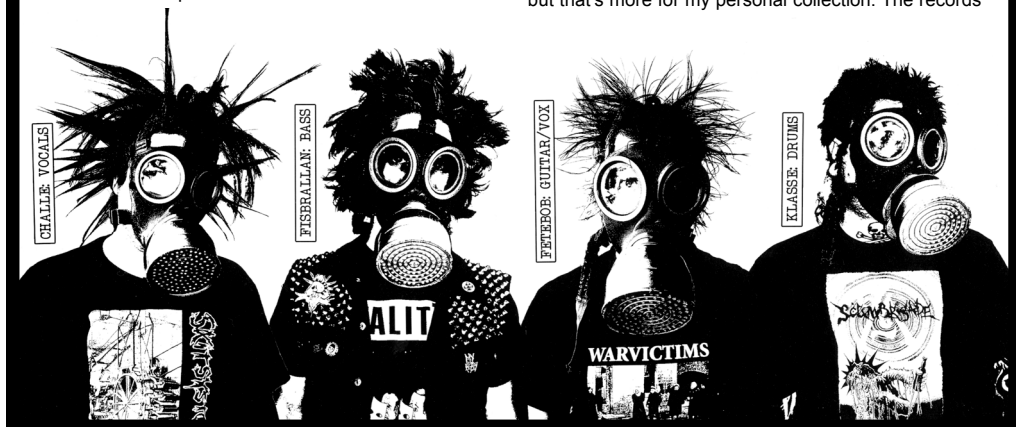


Me and Kaj of Wasted Sounds talked about picking it up where Really Fast left off and do compilations along those same ideas, include both known and lesser known bands and call it "Svensk Punk". But Kaj vanished and I haven't been able to reach him for over a year. I might go ahead with this myself, but we'll see what happens.

Earlier you also had the label New Noise, under which you released records and ran a distro. Something I understand will not happen with D-takt & Råpunk which will solely be a label and nothing more?

No distro this time around. It was great to have my own distro as I came in contact with lots of great people from all over the world, and this is something I can miss at times. Sure, I'm in contact with lots of cool people through D-takt & Råpunk today, but it's mostly other labels that buy at wholesale, and then I simply recommend people to buy from their local distro instead so that they don't have to deal with the insane postage from Sweden. I'm ashamed when people ask about and LP and I give them a total where the postage is as much as the LP. The Swedish Post Office (Posten) is getting huge profits due to Tradera (Swedish eBay) and Blocket (ads online) and all the packages that get sent, and despite this they choose to raise the postage once again. Fuck that!

We've chosen not to trade our records with other labels because we don't want to have a bigger distro than what we can handle. I've made a few small trades, but that's more for my personal collection. The records





we have in stock are only our own releases and from a few related bands that myself or close friends play, or played, in. I also had a small screen printing racket going where I did patches, t-shirts, bags, and other stuff for my own and others' bands. In the end it became too much with all the orders along with the fact that I also released records on New Noise during the time. As D-takt & Rápunk grew bigger New Noise was set aside, or how I should put it.

I felt it wasn't fair, neither towards the bands I'd released, nor the customers, to not have the time to deal with it all. Packages were delayed and releases was "forgotten" and buried in all the other work, and the sheer work of keeping the distro up to date... This is why I instead want to focus on our own releases and give them all the time they deserve and I simply don't want to take on more than I can handle. I've seen it all before, a little becomes a lot and the energy and excitement is lost, especially since you have to make this work alongside a "regular" full time job. Labels, zines, and bands have always been a fun hobby for me, and I wish it to stay this way, even though things are a lot more serious today than it was ten years ago. Especially for some of the bands I play in which in periods demands a lot of time.

Anyway, I have nothing against trades and I think it's great; it's just that in order to make D-takt & Rápunk to be as good as it can be we've decided to do it this way this time around.

As for the question on how we can afford to release as much as we do that people sometimes ask us, the answer is quite simple; work a full time job, work extra

at times, it also happens that I sell a painting that I've made. As I don't smoke or anything and rarely drink I save a lot of money that can go into a 7" pressing or whatever. I really don't have a life, haha. Except for the music of course, which is what I've chose to spend all my money on. If my personal economy suffers from time to time it's because of a choice I've made, and I can live with that. I do this because I love punk.

I had plans to write a couple of follow-up questions once I had received the answers to these last three, but I feel I got all the info I needed so instead I'll say thank you for agreeing to do this and good luck with everything, and let me know the second that Loud Pipes LP is done as it's without a doubt one of the best records ever!

I think this has been a very good discussion where we both have had room to speak our minds, and I think this is what's made it interesting. It feels great to discuss some politics and to get to know you better as the conversation normally is limited to some music talk and a list of records and their prices. I just hope we haven't rambled on for too long and made people loose interest, but instead found it interesting and inspiring. I think Dómd is a damn good zine, with great layout and cool content – you're doing a good job! If anyone wants to know more or order some records, feel free to get in touch. Thanks!

dbeatrawpunk.blogspot.com
myspace.com/dbeatrawpunk
myspace.com/warvictims

Do You Mind?

THOUGHTS ON HARDCORE PUNK

BY SONNY SUBVERT

TO BEGIN WITH

One thing that has always fascinated me about the punk scene is the fact that it is a global movement. I really love the fact that I can get in touch with pretty much whoever I want, regardless of where this person resides. That has always been an important factor within the punk scene (and of course within any underground subculture around the world). The possibility to exchange music, thoughts and ideas and get an insight to what the scene is like in a different part of the world.

I can trade tapes or cd-r's with someone from Thailand with music from the local bands in that specific area. I can get a scene report from someone in China to see how things are there and what the scene is like in that part of the world. A scene that doesn't care for borders or barriers at all. That's one thing that I absolutely love about punk. Punk music is very unique in many ways. It's unique in the way that it differs depending on where it comes from and how geographical and cultural aspects distinguish and affects ones interpretation of what punk is, musically. But also ethically and politically. Punk is a way to consolidation and recognition. A place or a communion where we - in this world of ignorance, intolerance and apathetic conformity - can banish all this boredom, frustration and meaningless drudgery into oblivion. A place for us, by us.

Almost every time when you read books or magazines where "old" punks are being fronted with the question; "does punk exist today?", the answer is pretty much the same. "No, punk has been dead for a long time" or "There are still a few bands struggling out there, but the scene is dead". That's what they answer.

They have left punk a long time ago, the very movement they themselves built up and fought for. Just threw it all away when punk had served a purpose in their lives. I'm not saying that all the old school punks out there have lost it. But a lot of them have, and so will a lot of us in a few years. I've already seen it and I'm sure there are a lot of reasons to why

people leave the punk scene. I'm not blaming anyone, nor am I pointing fingers. But it kind of makes you wonder, doesn't it? Why we once choose to be a part of it all. Was it only for the fashion? Was it the music? Was it the rebellious feeling we got when we went outside, took a walk through the block and watched peoples faces when they saw us in our punk glory? Maybe all of those reasons, what do I know. But what happened that day when the thrill in putting on your punk uniform was gone? When the music was no longer interesting and going to shows just became a boring weekend routine? I guess that as soon as we are starting to experience the downside of being different, it's not as much fun anymore.

To always have to explain yourself and your choices to everyone. To always be questioned. That can sure take the fun out of anything. But at the same time, I think that it has made us stronger and more unified as a scene.



Maybe it's the fact that we actually have to take care of everything ourselves that eventually brings people to the point where they feel that they have lost the energy to keep being involved.

But there are still a lot of things that needs to be talked about, of course. The topic I would like to address this time is a subject I have been thinking about for years and it has also lead to countless discussions and debates at parties and gigs as well as on the internet.

THE THIN LINE BETWEEN PUNK AND COMMERCIALIZATION

It can't come as a surprise to you that we often embrace the ways the commercial music industry are using in form of ads, websites, mailing lists, forums, posters etc. You name it. We use the same means to get the word out about a release as the commercial music industry and why shouldn't we? We are not doing it for the same reason, or do we? To break it down it's as simple as this.

People start labels to release records from bands they like, whether it is an act of friendship or for the love of the music, preferably both. These people put an enormous amount of money and effort into this, to actually see this through. So of course they want to make sure that they get the money back as soon as possible so that they can plan for upcoming releases. It's not a cheap operation so unless you aren't extremely wealthy, this will be a main goal and a necessity to keep the label running. So how do you go about to bring back the expenses?

Well, of course you need to get peoples attention and the best way to do that is to advertise. You can advertise in a lot of ways such as sending in ads to fanzines, sending out e-mails to people who might be interested, post the info on message boards etc. That's just something that needs to be done. Especially in this day and age where everything gets served to us through the various channels of media. Instead of searching for what we really want to find, we end up being bombarded with info about everything – everywhere and all the time.

This has in fact contributed to some major problems within the scene as well.

The exact same phenomenon can be applied to the scene nowadays.

Labels have been forced to give in to the competitive ways of the commercial music industry to make their releases stand out amongst all the other releases that are being spit out all over the world. You need cooler ads with better layout, you need more



attractive descriptions of the bands music and what comes with the release, you need to exploit the fact that there are "idols" in an attempt to sell even more records. The problem is that this is something we all are aware of and yet we continue to sustain these behaviors. The number of bands are constantly increasing and more and more bands are looking into unleashing their records upon the scene through labels as actual releases instead of as before releasing a few demos until you are ready for the vinyl. We are creating products and by doing that, all the initial love and purpose for all of this is being washed away by a wave of competitive profit hunger. Of course every movement and every scene has to evolve, it's inevitable, but the question is to what and how to do that without forgetting our roots.

Today we care more about band names rather than the actual message and we care more about cool layout and imagery than the lyrics. We go to see famous bands rather than newer or less famous bands, unless those bands has a long list of "featuring members from" attached to their name on the gig poster.

We rather buy t-shirts or patches of bands that we have seen others wear, even though we've never listened to the band. Simply, we have created a market, a fashion if you will, and we are all blind consumers on the look out for the most status bringing items.

We are loosing grip of our roots due to all this. This leap towards a more commercialized attitude, quantity not quality, is nothing more than a down side of the mass production of records that are being released these days. Labels simply has to compete to be able to get at least some of the expenses covered. Hence the more vending touch on the ads.

It's, however, impossible to narrow it down to just one single error or even to point out where it all started



IN CONCLUSION

to go wrong. But the fact of the matter is that we are turning our backs on our own scene and slowly killing it. This has become a scene where, to some degree, we strive to be the best and most influential elite. An elite that sets standards and trends which cause the scene to rot from the inside. We have been caught up in the ways of our enemies and that's the sad truth. But who's to blame?

Well, why should we blame bands for wanting to sound as good as possible and through that give the music and its lyrical contents the right feeling? You don't put on a show with some bands and aim to do it half-heartedly rather than give it all you've got to make it a success. So why should a band not strive to be the best they can?

And as a label, of course you want the best for both the band, the person who ends up buying the record and yourself. So naturally you'll dedicate yourself entirely to each and every release to make the best out of it. Because that's what everyone involved deserves. A high quality release, and we are able to do that now. So why would we pass on that?

But the question remains; wherein lies the problem? I would say that the problem lies deep inside all of us. We are all so influenced by the mainstream popular culture, whether we like it or not, and that's where we fail to improve. It is we who creates the hypes and idols out of bands and persons within the scene. It is we who stress out releases without thinking about if we're ready to do so, just to be another name out there for people to notice and then forget as a result of lack of quality in the songs.

As I am involved in this scene, I'm aware of all this and of course I can't say that I'm doing my very best to oppose this trend. I'm very much a part of it as much as anyone else. This is just an attempt, not the first one, but since nothing has changed I felt the need for it to be put on paper once again.

I do feel that I need to point out a few things though. First off, I don't put any blame on a specific person, label or band here. I'm just trying to make a point. If you feel offended in any way, maybe that's a good thing? I'm up for a discussion about this at any time, so just write me if you want.

I'm not out on a crusade here to black label anyone. If a band plays kick ass music, of course people should support them and the same goes for labels, zines etc. I'm not saying that it's something wrong to love a band or a label for their achievements. It's how you do it.

Secondly, the development of the scene is a complicated topic and there are of course many positive aspects to it as well. The fact that you can release a record, tour and do pretty much whatever you want is one good thing. In the back waters of this progression it has been easier to explore and experience new things since everything is more available today and that is because we have learned how to take advantage of the medial channels to our benefit. But with more options and opportunities comes responsibility towards the scene.

To wrap this up I just want to say that even though we always will have problems, there will always be a forum for discussion. Whether it is through fanzines, on the internet or at gigs or gatherings.

AMEBIX



Written by: Krogh

Source of inspiration and information: The Baron

How do you go about when you're about to introduce a band like Amebix? One way is to assume that everyone knows who they are and simply write something along the line of "introduction unnecessary". Another way is to assume that most people reading this don't really know much else than the music, hence are very interested in knowing more. We decided to do something in between those two and assume that everyone knows who they are, but at the same time are interested in getting a short run-down of the history, and updating with the present and a little future.

In a time when everyone and their grandmother are interviewing Amebix... here's yet another one.

The story starts in England in 1978 with *the Band With No Name*, although it didn't take too long before they decided on the somewhat better choice of Amebix. A name that refers to the simplicity of the amoeba; a valid comparison to the music according to the band. As the core we find the Miller brothers Rob ("The Baron") and Chris ("Stig") – the duo that has always been Amebix. There have been several other members passing through the band and they're not to be considered any less than Rob and Stig, but as drummers Martin and Spider say themselves; Rob and Stig are Amebix.

During the nine years following the formation the band released a number of records that now are all more or less considered classics. They started out with a demo in 1979, further tempting the scene with the two EPs "Who's the Enemy" (1982) and "Winter" (1983). The 12" "No Sanctuary" followed in 1984 before they did their first album "Arise!" in 1985. The final studio offering came in 1987 in the shape of the "Monolith" LP.

Years after the demise of the band the interest kept increasing and in 1994 Skuld Releases put out the LP "The Power Remains". This included the previously unheard "Monolith" demo on one side, and an "Arise"-era live gig on the other. The last "new" material to come out of the Amebix camp was the two "Right to Ride" (1987) demo tracks that were included on the "Arise!" re-issue in 2000.

During the years there have also been a number of bootlegs made with varying quality, and the number of t-shirts and patches that's been screen printed in basements and bedrooms all over the world is impossible to grasp. Also worth mentioning is the 1986 Slovenia gig, "Make Some Fucking Noise", that's been released both with and without consent on various formats.

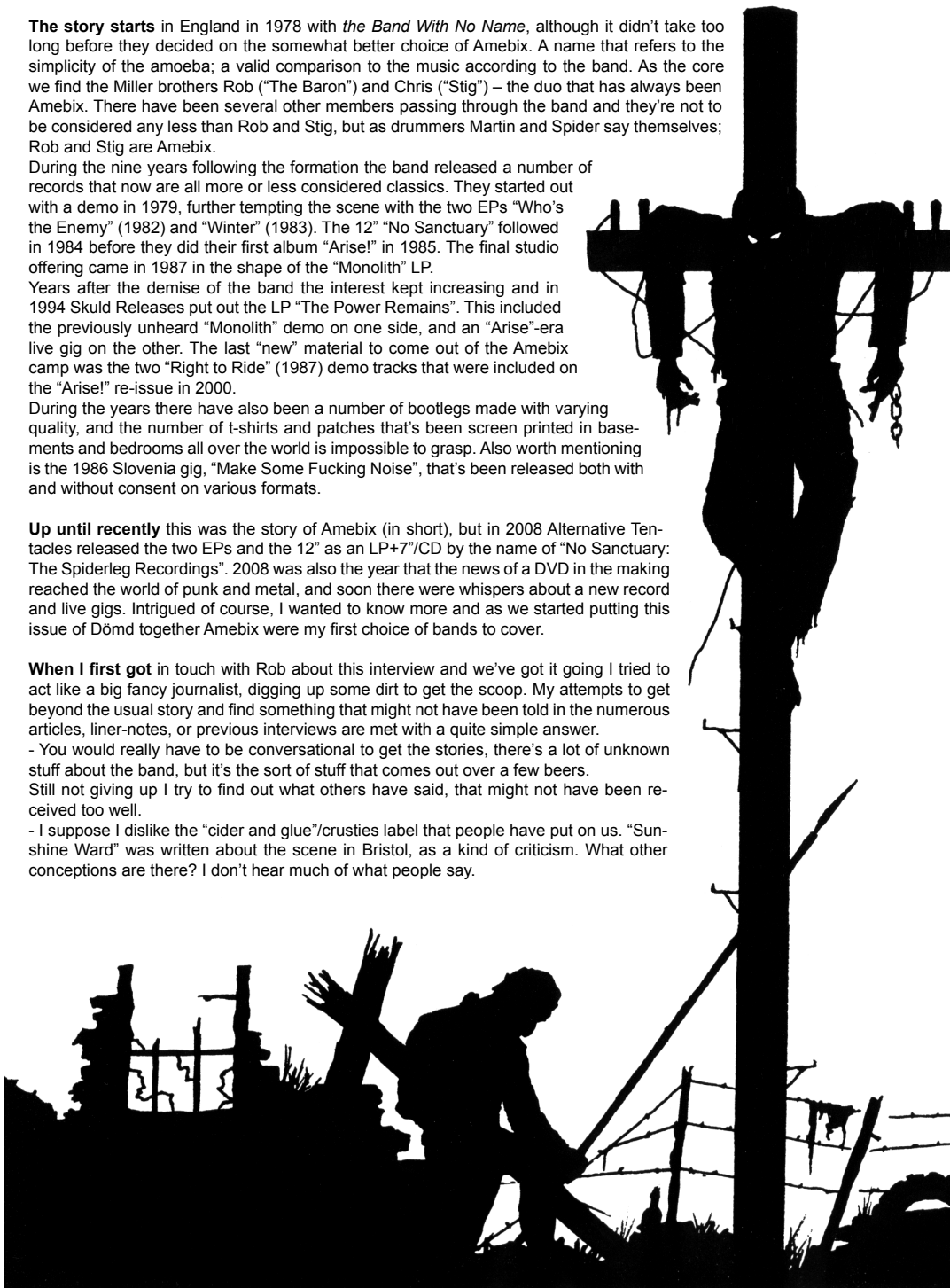
Up until recently this was the story of Amebix (in short), but in 2008 Alternative Tentacles released the two EPs and the 12" as an LP+7"/CD by the name of "No Sanctuary: The Spiderleg Recordings". 2008 was also the year that the news of a DVD in the making reached the world of punk and metal, and soon there were whispers about a new record and live gigs. Intrigued of course, I wanted to know more and as we started putting this issue of Dömd together Amebix were my first choice of bands to cover.

When I first got in touch with Rob about this interview and we've got it going I tried to act like a big fancy journalist, digging up some dirt to get the scoop. My attempts to get beyond the usual story and find something that might not have been told in the numerous articles, liner-notes, or previous interviews are met with a quite simple answer.

- You would really have to be conversational to get the stories, there's a lot of unknown stuff about the band, but it's the sort of stuff that comes out over a few beers.

Still not giving up I try to find out what others have said, that might not have been received too well.

- I suppose I dislike the "cider and glue"/crusties label that people have put on us. "Sunshine Ward" was written about the scene in Bristol, as a kind of criticism. What other conceptions are there? I don't hear much of what people say.





He did however hear, or read, what people had to say when the rumour of the band getting back together, and the possibility of a new record, started buzzing around the internet. Message boards and chat rooms were flooded with people voicing their opinion, and as usual when it comes to the internet it was the ones who had crap to throw who made the most noise.

- Well, I learned that it is best not to get involved with chat room stuff, I had never had that sort of experience before, so I took things FAR too personally. Forums are really about anonymity I think, you can call yourself Hellcrush-motherfucker or some such, and still be some spotty geek in his bedroom. I also learned that a lot of people care a lot about Amebix, and I can understand how some might be concerned about the cheese factor, but we are in good form these days, I think that should show soon. I have decided to try and avoid making a dick of myself again by not getting involved in that stuff.

When asked whether or not there were any truth to the rumours about a plan to record some new stuff Rob reveals that they have indeed thought about it.

- Stig was up here on Skye a couple of weeks ago, we spent the week rehearsing in the evenings and working on a new workshop during the day. We ended up jamming a bit too, and it's weird but we still have our "mojo" working, so I would expect us to be writing if we can find time and space to do so, but there is no rush.

In contradiction to what's being said in the liner-notes of the Alternative Tentacles re-issue of "Arise" which reads "We never had any intention of reforming that was simply antithetical to all that we were about." Sure, people can change their minds, nothing strange about that. But was it just that the "mojo" was working that not only brought back the spark, but also got the band planning their first ever US tour?

- It was just that everything came alive again for us, my associations with the end of the band were pretty negative, and as a consequence I wanted to put as much distance between myself and that time as possible. I didn't think that we would come out of the Belfast sessions with any more than some re-recordings of the original songs, but in fact what Roy Mayorga brought to the table really changed my head around a lot. I had to re-appraise the body of work we had put out in a totally new light, and found that it was not only still vibrant and alive in its own right, but that it had maintained its integrity throughout the past 22 years.

- Also, a key element of this mix is that it was FUN, positive and right. We also had a lot of good people around us who helped to open the doors up.

It was not only the band itself that Rob started seeing in a different light. After the return of the tour, which consisted of eight dates, I was of course interested to know what it was like, and what he had found to be the biggest difference between then and now.

- I am forced to re-appraise my views on the "scene" after our recent tour; we had a really positive experience in every way, really great people, good venues, great atmosphere at every event. A total eye opener to someone used



to the gigs in 1982-1987. We were able to play shows on a level that we always wanted to, and give people a good night out at the same time.

And what about your thoughts on the country and its atmosphere?

- I liked America, and found it on the whole to be far more driven than the UK, in that people from our type of background were involved and influential in a lot of areas of the community. Lots of alternative life-styles are overlapped with the "normal", good magazines, radio, internet TV etc. makes for an overall thriving interactive and alternative culture, I am really still very impressed.

With Amebix passing through town, making a stop at the local venue to make some noise the list of bands who wanted to be included on the bill are probably still being filled, even weeks after the band is safe and sound back in the UK. One of course wonders if Rob found any new bands that caught his attention.

- Morne were great, Kylesa too, Tragedy and Severed Head of State were both dynamic and tight. I will just pick up stuff as we go along and see what I like.

Other than the bands you played with, are you caught up with punk and metal of today?

- I do not know anything about anything, I listen to a lot of magazine samplers and I can usually get to the first verse before someone starts grunting down a drainpipe and it puts me off. I am always trying to find someone who is genuine and real, who lives their music. I am sure there are a thousand bands that I should be listening to, and that there is tons of great stuff out there, but there is really too much stuff to wade through, help!!!

- I loved discovering new bands back in the 70's-80's,

loved to hear something surprising and new, but it may well just be that I am a boring old fart now who has no ears to hear!

One of the bands Rob enjoyed back in the day were the band that many claimed to be right up there with Amebix, pioneering the forge of metal and punk; Antisect.

- Antisect were good friends of ours, we liked the same stuff, motorcycles and Sabbath! And everyone around us hated that about us, so fuck 'em!



While the answer I got was more or less expected, I still had to ask Rob what punk meant to him.

Also I was interested in if it was the spirit of doing things by themselves that eventually inspired him to go on to what he later in life would call his career; swordsmithing?

- I suppose the original punk ethos of do it yourself was an inspiration to our generation, validating and empowering the kids to go their own way.

- I was always a very wilful person in many respects, and artistic. If I put my mind to something I will make it manifest. The smithing is an extension of that idea, although I would not have realised all that time ago that it is a tough way to try and earn

a living.

With that we've quickly covered a bit of what punk was to Rob – an inspiration to do what he wanted to do. But I'm curious to know what it was with metal that attracted him. And were there a specific idea to forge the two together as they did or did that just happen by chance?

- I was entranced by the whole energy and atmosphere of heavy metal music, most of the lyrics were ridiculous and dumb adolescent garbage, but bands like Sabbath had something else going on that had an integrity and appeal akin to Killing Joke or Joy Division, something "authentic", which was the feeling we always endeavoured to convey.

With these comments we've taken a step back in time,

**THEY LEAD YOU TO YOUR SLAUGHTER, LIKE THEY
LEAD A HORSE TO WATER, THEY CANT FORCE YOU
TO DRINK BUT YOU DO!**

and I remind Rob that he's, in numerous interviews, said that he's glad that Amebix ended when it did. The band had done what they could at the time.

- We would have been drawn into a more mainstream cheesy type of sound perhaps, he says in comment to what he thinks would've happened they in fact had continued on.

- I was looking to get a second guitarist, something that in retrospect would have ruined Amebix, we are primitive, but honest musically at least. I am glad we have had a good 20 years to mull that over...

It didn't take much more than to cease operations for Amebix to get the recognition they deserved. A bit harsh perhaps, it was probably more due to an unfortunate coincidence that the band had reached the limit (as far as the world was concerned at the time at least) around the same time people for real started to take notice.

- I was a bit sour about not getting a hand up when we were first around, but in retrospect that was also a good thing. The band has gradually developed a cult status over the years; I am very proud that we stuck to our guns and did what we did for so long, against the odds. I hope that it will be a good discovery for the younger generations when they stumble on Amebix, like a raver discovering Joy Division.

Not only have the band's status grown over the years, many times over have the band inspired new bands, many of them adopting the imagery of Amebix with stark black and white drawings, the lettering... What are your thoughts on this, that punks all over the world look to you releases for (not only musical) inspiration?

- Humbling of course, when I think that my own personal contribution stopped some many years ago, but I have always believed the same things and manifested that in my life and the way I live. I think that the important thing is to not alienate yourself from those around you because of the way they look or dress, you achieve very little if you are content with merely preaching to the converted, it's not about people who agree with you, but living as an example when you can.

To finish this article off by getting back to what we started with, the recordings of Amebix which by now have been presented in most available formats. In the more recent past they have both re-released the "No Sanctuary" 12" along with the two EPs on the LP+7"/CD release "No Sanctuary - The Spiderleg Recordings" on Alternative Tentacles, as well as re-releasing the "Monolith" album as a sliding scale download through Moshpit Tragedy.

Having one re-release on vinyl and CD, and another done as a digital download really has you covering all the angles. Now that some time has passed, which of these different formats do you think have served you the best?

- I like vinyl again now. You cannot make any money from recorded music any more, and we never did back then, so no great loss. I think it is good to get back to thinking about how a record looks and sounds, I like what Alternative Tentacle did with our material, and they did a good job of representing the work in an artistic way. I would be tempted to record new material onto vinyl.



the live wires of punk

part I

by sonny subvert

janick // katacombes Venue montreal, canada

In times like these, when we constantly have to struggle to keep the spaces or venues we've worked so hard to get, there is still hope. We see new places pop up all around the world every now and then, which is a huge source of inspiration. This is the first in a line of reports/interviews with people within the scene that dedicate their lives and all their time to uphold the possibility for bands and people to meet up and share music, thoughts, creativity and interests.

I came across this venue as I was reading Agitate Fanzine. There was an interview with the awesome band AFTER THE BOMBS whose vocalist is Janick. Janick is one of the founders of Katacombes Venue and I just had to have a little chat with her about this venue.

Katacombes Venue is located in downtown Montreal, Canada and house a variety of happenings, concerts and workshops.

So, Janick. Would you mind telling a little about the Katacombes Venue and the working cooperative behind it?

Ouf, where to begin... haha!

In 1996, there was a big riot on St-Laurent Boulevard after some venue owner, that obviously didn't have a clue what a punk rock show was, ended the gig while local crusties Global Holocaust were still playing. The doorman wouldn't let people go back inside so things got a little tense and then exploded. Some people started to trash front windows from businesses around and then it turned into a riot. After this incident the media dragged the punks into the mud distorting facts like they usually do. So a small group of friends decided to denunciate those propos and wrote a letter to the media to tell our version of the story...and then it all begun... it took us 2 years to finally open our own all ages venue: L'X. A place where we could express ourselves and our creativity, build things but most of all have our own concerts.

There was a venue, a small distro, silk screening workshop as well as photography, sewing, chain mail classes and more. L'X has welcomed a lot of

very awesome bands through it's 7 years' existence bands like: Los Crudos, Dystopia, U.K. Subs, Day-glo Abortions, Misery, Extinction of Mankind, Macabre, Vader, Left Over Crack, D.O.A. and more... as well as the obvious locals at the time: The Black Hand, God Speed You Black Emperor, Led by the Blind, Hellbound, Global Holocaust, Oppressed Conscience and many more.

Then in 2004, after almost 7 years of operating L'X, the University of Quebec in Montreal (UQAM) kicked us out after purchasing the building. We had 6 months to get out of there. I was a bit sick of the way we were running L'X so I decided to go my own way with my friend Claudie. We worked 2 years on a business plan and on getting the money to open The Katacombes that is really the continuity of L'X but 10 years later... We are 30's and not 20's anymore so for sure things have changed a bit but not the goal which is supporting the D.I.Y. ethics and community as well as helping spreading talents around and across the world. You can book shows for cheap at Katacombes, there's also jam space, a recording studio and workshops (silk-screening and jewellery shop). The Katacombes is 18 and over.



So it's only you and your friend, Claudie, who is operating Katacombes Venue? How does it all work today with keeping it alive?

We are actually 3 women on the board of Katacombes but only 2 people are running it: Claudie and I... with the help of our devoted employees and volunteers of course.

It's been a bit more difficult with the economic crisis and also the compressions in the federal budget since 2008. The lack of financing programs adapted to our reality plays also a part in the slowing down of small venues like Katacombes. Most of the financing here in Quebec goes to institutional and professional art spaces cause those instances doesn't recognize us being an important actor of the cultural and artistic scene. So it's an everyday battle to keep the co-op running and paying our rent but we are staying positive and are working very hard to keep this place open.

We'd like to thank every band and promoter that has helped us throughout the years.

The Katacombes Venue has now existed a few years and a lot of cool stuff has been going on over the years. What are your plans for the future?

Yes we opened in November of 2006 after working

on the project for 2 years, so we've been operating the Katacombes for 2 years and a half now. We have Dj nights every night of the week (goth/post-punk/new wave, garage r'n'r, metal and punk) a well as shows every weekend. We sometimes have shows on Sunday if a touring band needs a date but otherwise we are closed. We had bands like: Limp Wrist, Criminal Damage, La Fraction, Disfear, Vic-tims, Coliseum, Restarts, Dayglo Abortions, Witch Hunt, U.K. Subs, Agent Orange, Genetic Control, Unrulled, Brutal Knights, Confusers, L.E.S. Stiches, Electric Frankenstein, Iron Giant, Maximum R'N'R, Fuck the Facts, Longing for Dawn, Toxic Holocaust, Rammer, Barbatos (japan), Destructor, Piledriver, Anvil, Maniac, Metalian and way more...

I've also organized 2 editions of the Varning from Montreal Festival, the first one was in November 2007 to celebrate the 1st year anniversary of the Katacombes. We had: Meanwhile, World Burns to Death, Warrcry, Caustic Christ, Inepsy, Born Dead Icons, After the Bombs, Aghast, Complications, Broken, Man the Conveyors, Omegas, Bombed Out... just to name a few. Last year I organized the second edition but it was harder cause bands kept cancelling and DSB from Japan got turned around at the U.S. border, which totally sucked cause they were my main headliner haha! So I had to move quickly to find other bands. Here are some of the

bands that played last year: Hellshock, Warcry, The Estranged, Inepsy, The Spectres, Broken, Morne, Contagium, Preying Hands, Abyssed, Sedatives... and more...

The 3rd edition of the Varning is in the making right now and will rip again this year...support the international D.I.Y. scene...be there!

We are looking for a new space right now cause we have to relocate the venue due to some major developments in the area where we are located. We are negotiating right now for a space and should know in April what really will happen with the Katacombes. Let's cross our fingers.

Finally, what would you like to say to those who are thinking about starting their own venue? Any good advice or words of encouragement?

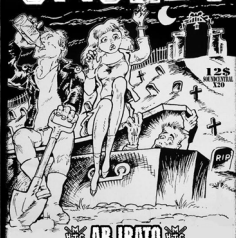
I'd say do it and don't let no one tell you different. Every one can be an important part of the scene you only need two things: believing and perseverance! If anyone wants to start a Co-op I'll be happy to help you out if I can cause we definitely need more venues and cool spots to hang out.

Cheers for the interview Sonny and sorry for the delays.

// Janick a.k.a. Madhead

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CAPTAIN FINGER
KATACOMBES

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SATURDAY AUGUST 11TH 2007!!!

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WAIRCRY MEANWHILE

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Man The Conveyors

AFTER THE BOMBS

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A VARNING FROM MONTREAL
FESTIVAL II

WARCRY



BROKEN

ABSURD

CONTAGIUM

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doors: 7:30pm / show: 8:30pm

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hells

NTREAL
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MORNING

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18

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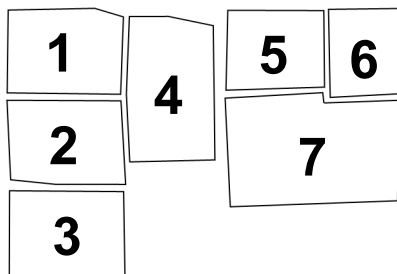
saturday
November 8th

KATACOMBE'S
11 St-Laurent, 2201, Montreal, Quebec, H2Z 2S5

18+

JUNE 2004

CZECH REPUBLIC



- 1: Mad Pigs
- 2: Festa Desperato
- 3: Risposta
- 4: Evidence Smrti
- 5: Korubo
- 6: Resurgo
- 7: See You In Hell



All photos contributed by Filip Fuchs

Evidence Smrti: www.myspace.com/evidencesmrti

Risposta: www.risposta.wz.cz

Resurgo: www.resurgo.wz.cz

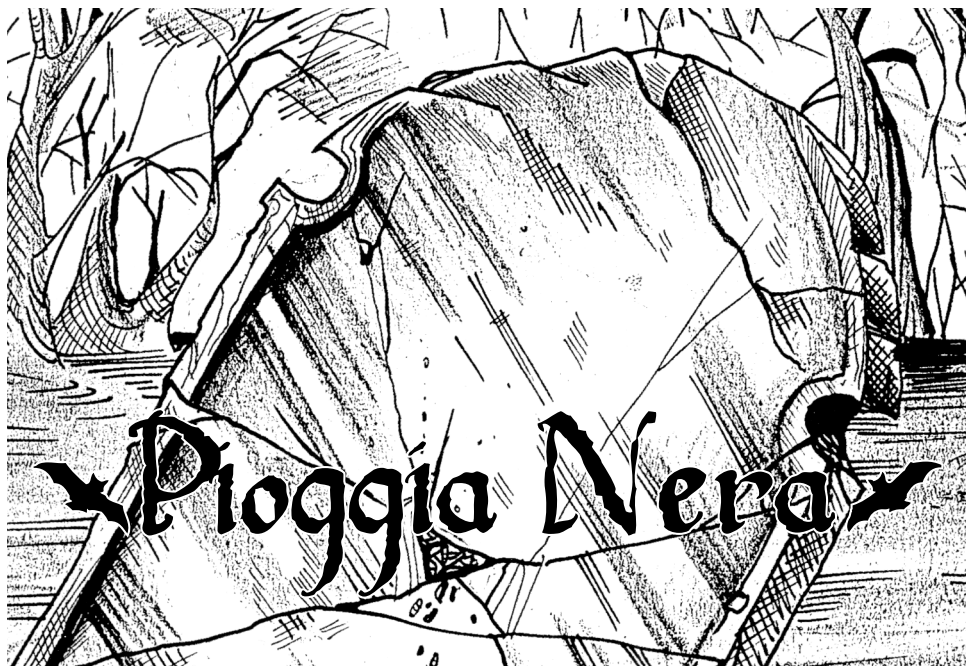
Korubo: www.corebastards.wz.cz

Festa Desperato: www.myspace.com/festadesperato

See You In Hell: www.seeyouinhell.cz

Mad Pigs: www.myspace.com/madpigs

HARD CORE



A year or so ago I was recommended to pick up a copy of an LP called "Teatri Di Menzogne" by an Italian band I had never heard of before: Pioggia Nera. Besides the obvious parallels to the sound and ambience of the classic 80's/90's band Nerorgasmo (check out their 7" from 1985 and 1997 LP), I was intrigued by the dark intensity of their sound and imagery, so I decided to send some questions to singer Daris of this criminally over-looked band.

Interview: Björn Kårén

Translation from Italian: Solène Frattini

I would like to start off by getting a background to the band. Could you please introduce the members? How and when was the band formed?

First of all, I would like to thank you for the attention that you are giving us with this interview. It's a real pleasure for us. The band was formed in 2004. In the beginning it consisted of Twiz on drums, Xeba on guitar/vocals, and me on bass guitar and vocals. After the 2004 demo, we started playing a lot and in 2006, while we were recording the first LP, we took Mimi Daemon in on bass guitar and I switched to doing vocals only. With this four-member formation, the band has become much more dynamic on stage and we can express what we are talking about in our songs to the fullest.

Have you guys been in other bands before Pioggia Nera? Are any of you in another band?

All of us have been in other bands before this one, but none of our previous projects were very well-known. Now, Twiz and I play in a glam rock band too. We say that this

other band gives us a chance to express our rock'n'roll side!

As I understand it, 'pioggia nera' means 'black rain', a phenomenon that follows a nuclear bombing. Can you tell me how you came to choose this name for the band? What's the background?

Lots of people think that our name is related to the nuclear bomb phenomenon, but that's actually not the case. The name "pioggia nera" was chosen to represent a surreal and negative phenomenon as opposed to what everyone thinks. We always try to represent our topics in an insolate way as opposed to how people usually see them. Whether inspired by reality or various emotions, we always try to modify the common way of seeing things and describe it from our own perspective instead.

I must say that I really enjoyed your "Teatri Di Menzogne" LP! It's really rare to come across Italian music like this nowadays, or am I wrong? Did you work on it for a long period of time? In hindsight, are you as happy with the result as I am? What does the title mean?

I'm happy that it pleased you. We are very happy with the result of our first LP, because many reviewers have described it as unusual and having a unique sound, so we have achieved our goal! The album was written during two years, with lots of songs eliminated and others modified many times. For us, no song is finished until every aspect represents what we want to express. For the new album too, which we are currently preparing for release, we've been discarding songs and not writing new ones



for three years. The title, "Theatres of Lies", contains our vision of the world; nothing else than a theatre of people who do nothing else but act their whole lives. No one knows how to live life in a sincere way anymore, because they're scared of power and of oppression – it's much easier to be a hypocrite than to face truth straight on.

The artwork for the LP features a nicely hand-drawn picture of an abandoned and worn-down church and judging from the translations of your lyrics that you've published on your website, you seem to draw from religious imagery in your lyrics as well, as in "Anima dannata" for example. How come? Who writes the lyrics and what themes would you say you write about typically?

All songs, lyrics as well as music, are written by Xeba and me. In every song, lyrics and music must be linked together, and express the same state of mind. For this reason it takes us a long time to write them. Every text represents a different emotion that we have felt at a given moment, and yes, often our themes concern religion. The reason why we talk a lot about that is because obviously it's the thing that gives us the most torment, and thus we have to cast it out through our music.

There is a record label connected to the band called Chaos In Head, is it your label Daris? I read on your website that you have a CD coming up with a band called No White Rag, and also a split 7" with Pioggia Nera and Bleeding. Can you tell me a bit about these projects? I never heard about any of these bands!

Chaos In Head is a distro rather than a label. We collect records traded for our own and we distribute them at shows etc. Having a proper label would be a big commitment, both of time and money, which are two things we do not have! In any case we try to promote other Italian bands that are friends of ours. I'll take the opportunity to name some of them: Bleeding, Campus Sterminii, Kon-tatto, Giuda, No White Rag, Miseria, and many others. You can find all these bands on MySpace, go listen to them!

Also, you will release a Pioggia Nera mini-album. Is this the same as the upcoming 12" on Agipunk Records, or is it yet another Pioggia Nera release? What

does this new material sound like? Will it be in the vein of the LP or have you changed direction musically?

Since it took us so long to make the album, it has made us change our objectives many times. By now the time that has passed has given us a chance to write enough songs to make another album with about 10 tracks. It will be released by Agipunk, on LP as well as CD. The sound of the new album will definitely be a continuation of the old one, but definitely with time on its side. It has the same sound over-all, but we have introduced a synth this time around. A real bomb! We're very anxious to hear what the final product will sound like! The title of the new album is "Litane del Male", which means "Chants of Evil".





Aiz ✶ Voce Mimi Daemon ✶ Basso Xeba ✶ Chitarra+Voce Twiz ✶ Batteria

Although you have more influences going on in your sound, a band that immediately comes to mind when I hear your music is the mighty Nerorgasmo! Do you think that's a fair comparison? Do you get that comparison a lot?

Everyone has always compared us to Nerorgasmo. This is obviously an honor for us, but often that comparison seems to ignore our own musical personality. Making dark music like ours is a mode of expression so personal that I don't think it can be compared with much else. We sing about our own emotions, not that of others, so what comes out of it is only us and no one else. But anyway, it pleases me that people compare us to Nerorgasmo, which without a doubt have been one of the bands that made us understand with what eyes one should look at life.

What are your influences musically speaking? Do you guys listen to stuff other than punk/hardcore? If so, what?

We grew up with Californian punk like the Germs, Adolescents, T.S.O.L., Agent Orange etc, and ten years after starting the band that's still the music that inspires us the most. Then each of us have their own particular taste, from 77-punk, to glam rock and to dark wave etc. These diversities among us enable our sound to be only ours, without falling into the banality of being a bad copy of other punk bands.

Where are you guys from exactly? What is the punk scene like around where you live? Any cool band I need to check out?

We are from a small city called Pavia. We live in the countryside, where life is mostly quiet. Consequently however, a proper scene doesn't exist around here, so we often have to travel a long way to be able to see a concert.

Have you played live a lot? Have you played outside Italy, and do you have any plans to tour outside your home country?

Since the start of the band, we have had many opportunities to do gigs, which we really like. For us, the live concert is a completion of our expression as a group. We

give to those who watch us a visual, and not only aural, emotion of the song. And this, for us, is very important. Right now we can't organize a tour, because I'm under arrest and we can't play until I am free again. But things will soon be solved. For the moment we are making the new album that you will soon be able to order from www.agipunk.com. But be ready, as soon as we can, we'll do a tour as well.

How many copies of the LP were pressed? Were they all on black vinyl? No CD made?

The first LP was printed in 1000 copies. We haven't made a CD version, because we released it ourselves and couldn't afford it. The next one will be pressed on vinyl, and a CD including the old album will be released as well. I thank you for the attention that you have given us, and I hope we can meet one day. Ciao!

Thank you Daris for your responses and I hope your situation will soon be resolved! I suggest all readers to be on the look-out for Pioggia Nera's upcoming album on Agipunk. Meanwhile, you can all listen to their music at www.myspace.com/pioggianera or at the official band website at pioggianera.interfree.it



3-WAY CUM

GONE, BUT NOT FORGOTTEN



The following pages tells the story of 3-Way Cum told by vocalist Pjär and written by Krogh.

3-Way Cum was formed in the Swedish town of Kalmar in 1993. The band Sauna had recently ceased operations, but Jimmie wasn't interested in not playing music so he took the bass and joined some friends who had started a new käng band. A few months later Pjär, also from Sauna, joined in as the second vocalist and the line-up was complete. During the years some members came and went and the first one to say goodbye was the guitar player Stefan who moved away to Göteborg. The replacement came in the shape of Nenne. Later Jimmie also left as he wanted to focus all his energy on his tattooing instead, and his replacement was Ea who prior to this had been in bands such as Unarmed. Towards the end of 3-Way Cum the singer Henke also found himself with other interests and once again it was an ex-Unarmed member who stepped in when Joppe took over the microphone.

I'm sure I'm not the only one who's wondered over the name the band chose for themselves, but the answer to my question comes as fast as it's predictable when Pjär tells me it was indeed taken from porn, and that it was Jimmie that came up with the name. Let's just say he had more interests than music, something that didn't go down to well with everyone. The band was very aware of this and kept the story behind the name pretty much to them selves back when they were still active. But the name doesn't mean the band was made up of bunch of a-political persons. Pjär insures that their political stance went further than the lyrics, and that some members were indeed politically active.



3-Way Cum might not have been a band that really pushed the envelope when it came to käng, but their powerful approach fronted by the trade-off vocals certainly made a mark. And they had a small surprise in store when they chose to include the Stooges cover "I wanna be your dog" on the "Killing the Life" album. Pjär agrees that it was quite an odd choice for a cover, even with the obvious 3-Way Cum touch added.

- If I remember correctly we wanted to do something different instead of the usual punk band covers. Stefan was a big fan of The Stooges so he suggested it and the rest of us thought it was a good idea.

3-Way Cum debuted on vinyl with the "Battle of Opinions" 7" which was released by Sound Pollution in America, the same label who later released their only album, the aforementioned "Killing the Life". The reason they first came in contact with Ken was through the usual way of sending out demos to lots of people and labels, whose addresses were found in fanzines.

- Ken replied very fast and told us he wanted to do a 7", says Pjär. We thought he had an impressive back catalogue and so we decided to go with him. Not too complicated.

The band didn't exist for more than four years, but for one who enjoy their music the list of releases can seem a bit thin with a total of one album and three 7"s worth of music. At least in the eyes of someone who wouldn't have opposed another LP before the demise.

- I know we have a live recording lying around collecting dust somewhere, Pjär recalls. We've thought about going through it to see if it's worth releasing, but I doubt it will ever happen if I know us correctly.

At the end of the summer of 1997 the band called it quits. The biggest reason cited was lack of interest. People wanted to move on; start a family, play different music and with other bands... eventually it came to a natural stop.

- We did some final gigs, and then it was over. We moved on.

3-WAY CUM DISCOGRAPHY



Battle of Opinions 7" – 1994 – Sound Pollution (Pollute: 16)
Pressing: 3000

Side 1: Rättvisa?/Doesn't make sense/Home sweet hell/Money makes the world go round
Side 2: Angels of dirt/Poisoned by your greed/Watch/Battle of opinions

Split 7" with Deformed Conscience – 1994 – Sludge (MDI 009)
Pressing: 1000

Tracks: Colours/Use the resources/Make me puke/Not your problem



Killing the Life CD/LP – 1996 – Sound Pollution (Pollute: 22)
Pressing: 1500 CD + 1500 LP

Side 1: Witchfinders/The hard way/Killing the life/Blood on my pillow/Oppression/Bizarre/Torture/Reptiles
Side 2: Government fartknockers/Machineries/Far above/Lost in the minefields/Streetlight hero/Follow our urges/Your Nightmare/I wanna be your dog

The CD also includes the "Battle of Opinions" tracks.



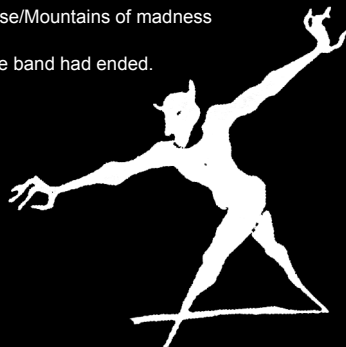
The Last Cumshow? 7" – 1997 – Elderberry (E.B.-013)
Pressing: 1000

Side 1: Slowly we rot/None of your business/Scientific toy
Side 2: Out of your mind/Just another creep

Split 7" with A.O.S. – 2001 – Skit Records (SR-001)
Pressing: 1000

Tracks: Pleasure of pain/Return to the base/Mountains of madness

3 leftover tracks released 4 years after the band had ended.



2008 top "10"

2008 was a great year in records, so some of us cheated with these lists and not only did we make one for LPs and one for EPs, we also ignored the rules of a top 10 and added more records. Whatever, lists are fun so... enjoy!

AGRIMONIA s/t LP
 WORLD BURNS TO DEATH The Graveyard of Utopia LP
 WOLFBRIGADE Comaliva LP
 SANCTUM On the Horizon LP
 ESKATOL/BLACK BLOOD WORLD split LP
 SYPHILITIC VAGINAS s/t 12"
 HJERTESTOP Vi Ses I Helvede LP
 WARVICTIMS/FLYBLOWN split LP
 VICTIMS Killer LP
 AGUIRRE/HONGO split LP
 PROTESTANT The Hate. The Hollow. LP
 AUTISTIC YOUTH Landmine Beach LP
 HENRY PIATS OPEN SORE Mondo Blotto LP
 THE ASSASSINATORS Sigt Efter Hjertet LP

KROGH

MOB 47 Dom Ljuger Igen 7"
 RAGING FUGITIVES s/t 7"
 LIMB FROM LIMB Dismemberment 7"
 SYPHILITIC VAGINAS Black Motor Covenant 7"
 JUDGEMENT TRUTH s/t 7"
 AUTISTIC YOUTH/COLA FREAKS split 7"
 KRIEGSHÖG Hardcore Hell 7" + the splits
 MASSGRAV/WIDESPREAD BLOODSHED split 7"
 LOST CAUSE Walk Alone 7"
 KNIFE IN THE LEG Bloodlust EP 7"
 GASMASK TERROR Architects of Death 7"
 ZYANOSE Lovele SS 7"
 LEBENDEN TOTEN Contamination 7"
 INSTÄNGD Konkret & Brutal EP

The lists had to have an end, but bands that should be mentioned as well are Kärtilä, Morne, Gauze, Vi Gruer Oss, Lebenden Toten (LP), Meanwhile etc. etc.



This is my top 10 of 2008 in no particular order

Assassimators 'Sigt efter hjertet'

Great catchy melodic stuff, one of the best bands in Denmark right now. Saw them at Punk illegal last summer, very good.

Giftgasattack/Mardröm 'split lp'

Distorted noise from Giftgasattack. Their first demo a little bit too much 'pure noise' for my liking, but this is much more produced, Great rawpunk with hooks. The Mardröm side is also good, but no way near GGA.

Syphilitic vaginas lp

First time I heard the name, I thought it was a bad grindband, so I quickly forgot about them. Got them recommend to me later, so I had to hear them, and what a fantastic record this is, great metal punk. Heard that 'they' have split up now which is a shame. This is probably my no 1.

World Burns to Death 'Graveyard of utopia'

Not as good as their last one, but still very very good.

Wolfbrigade 'Comalive'

Their best in years, even though I haven't had it for a long time, I've listened to it several times.

Meanwhile 'Reality or nothing'

Avskum 'Uppror underifrån'

Blowback 'Living vibration'

HFOS 'Mondo blotto'

Rajoitus 'Maaailman Hautajainen'

There is also some things I haven't heard yet who might have been on this list like: Disfear, Nitad, Massgrav, Invasion (from Spain) etc

2008 eps: Syphilitic vaginas (of course), Kriegshög (all records), Anger burning, Nitad, Zyanose, Lögnhalsmottagningen etc etc.

And I probably forgot something.

POFFEN

1. Anna Ternheim - Leaving on a mayday
2. Pisschrist - Victims of faith
3. El Parador - Norrländskt vemod
4. Meanwhile - Reality or nothing
5. Giftgasattack - Sveriges råaste punx
6. Allyawan - Blu duk mixtape
7. Autisterna - Sista scenen
8. Masshysteri - Vår del av stan
9. Tortyr - Ingen kommer undan
10. Gubbrock a la AC/DC, Creedence, Eddie Meduza, Dire Straits osv...

SYLEN

SONNY SUBVERT'S best of 2008

Agrimonia - s/t LP

Morne - s/t LP

Darkthrone - Dark Thrones and Black Flags CD

Avskum - Uppror Underifrån LP

Assassimators - Sigt Efter Hjertet LP

Nuclear Death Terror - Ceaseless Desolation EP

Acursed - Tunneln i Ljusets Slut LP

Sanctum - On the Horizon LP

Paintbox - Earthball Sports Tournament LP *Re-release

Appalachian Terror Unit - Greenwashing LP

In my view, 2008 was a great year for punk and hardcore music. So great in fact, that I had trouble limiting my lists and thus possibly creating problems for Mr Editing Man Krogh. Especially the full-length output has been impressive, the top ten to twelve albums on that list are absolutely stellar!

BJÖRN KÅRÉN

Long play albums, twelve inch records and compact discs:

- | | |
|--|---|
| 01. Endless Blockade "Primitive" LP | 02. Dystopia "S/T" LP |
| 03. Gauze "Binbou yusuri no rizumu ni notte" 12" | (Stuff I haven't heard yet that might qualify includes albums by G.A.T.E.S., Sex/Vid, Äritila, and many others. Also, the Meatlocker "S/T" LP is a good candidate to be on the list!) |
| 04. Syphilitic Vaginas "S/T" 12" | |
| 05. World Burns To Death "Graveyard of utopia" 12" | |
| 06. Running For Cover "Dark well" 12" | |
| 07. Rajoitus "Maailman hautajainen" LP | |
| 08. Brainbombs "Fucking mess" LP | 09. Total Abuse "S/T" LP |
| 10. Morne Demo-LP | |
| 11. Looking For An Answer "Extinction" LP | |
| 12. Acursed "Tunneln i ljusets slut" LP | |
| 13. Capitalist Casualties/Hellnation split-LP | |
| 14. Mind Eraser "Conscious/unconscious" 12" | 15. Agrimonia Demo-LP |
| 16. D.S.B. "Kill the phantom city" CD | 17. Gride "Horizont udalosti" 12"+7" |
| 18. Wankys/Exit Hippies split-LP | 19. Sanctum "S/T" 12" |
| 20. Extortion "Sick" 12" | 21. Guided Cradle "You will not survive" LP |
| 22. Wankys "The very best of hero" LP | 23. Organism "Hope" CD |
| 24. Assassimators "Sigt efter hjertet" LP | 25. Lebenden Toten "Near dark" 12" |

Extended play seven inch records:

- | | |
|---|--|
| 01. Syphilitic Vaginas "Black motor covenant" 7" | (Runners up include the Im-mates, Born Bad, Pig Heart Transplant, Double Negative and Human Mess eps. And Paintbox released a 7" I haven't heard yet!) |
| 02. Wankys "Noise punk" 7" | |
| 03. Mind Eraser "The prodigal son brings death" 7" | |
| 03. Instängd "Konkret och brutal" 7" | |
| 04. Isterismo "Non puo sopprimiere il mio conflitto" 7" | |
| 05. Lögnhalsmottagningen "Öron näsa" 7" | 06. Brutal Kuk "Våkn opp" 7" |
| 07. Kriegshög/Deathtribe split-7" | |
| 08. Mentally Challenged "Disappeared" b/w "Surveillance" 7" | |
| 09. Skitkids/Nightmare split-7" | 10. Massgrav/Widespread Bloodshed split-7" |
| 11. Crude "Just go go ahead" 7" | 12. Swinehood "I'm a fucking misanthrope" 7" |
| 13. Sex/Vid "Nests" 7" | 14. Hårda Tider "Vår sak" 7" |
| 15. Zyanose "Lovele ss" 7" | |
| 16. Episode "S/T" 7" | 17. Hatred Surge "Servant" b/w "Bestial" 7" |
| 18. Herds "Full wolf moon" 7" | 19. Slang "Amid the raw pain" 7" |
| 20. No Talk "Invade Iran" 7" | 21. Needles "S/T" 7" |
| 22. Satanic Threat "In to hell" 7" | 23. Kvoteringen "Dödens handslag" 7" |
| 24. Repercussions "No peace" 7" | 25. Skaven/Stormerow split-7" |

NEWS**UPDATES****ADD-****UPDATES****ADD-ONS****ONS****UPDATES****NEWS**

To round this up we decided to include some updates and news and whatever that either just reached us or didn't fit where it probably should've been.

The always active Sylen and D-takt & Råpunk Records have already several new releases out, see the ad on the next page. Besides doing all the punk stuff Sylen is now also working with Storsjöoljudet - a project for Hip Hop youngsters.
www.myspace.com/storsjooljudet

Pjär from 3-Way Cum are now playing with Raised By Drunks, a band worth checking out. They have a split EP with LINK from Belgium coming up and a UK tour for September 2009 planned.
www.myspace.com/raisedbydrunks

Massmord have a new 7" planned for later this year. This will be co-released by Halo of Flies, Active Rebellion, Acclaim, Nakkeskudd and Plastic Bomb.

Czech SEE YOU IN HELL (with Filip - photographer for this issue) have a split EP with Japanese CROW out on Insane Society and Phobia Records.

Ads are still free, so send them in and we'll print them if there's room. The next issue of DÖMD will be released sometime between now and eternity.

If you want reviews, please visit www.attackfanzine.net

NEWS**UPDATES**

protestant-antagonist

new 3-track 7" ep out now!

Protestant deliver dark and powerful hardcore with hard rhythms and thundering beats, but are also offering a sharper approach with their speed and aggressiveness, and the music takes more than one turn with the occasional doom-laden riffs lurking around one corner and blastbeats around another.

Spitting vocals, ravelling riffs, and an alternation and combination of the crushing rhythms and rapid deliverances makes the word powerful seem like an understatement with it comes to the three tracks on this EP.

**BLINDEAD
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www.blindeadproductions.com



U.S. release by Halo of Flies



Out now on SMRT Records: TROJNE "Who gives a fuck anyway?" 7" reissue!

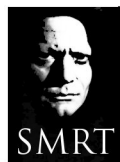
TROJNE was a band that came out of the northern suburbs of Swedish capital Stockholm around 1981-1982 and released their first 7" e.p. "Varför krig?" in 1983. Their second e.p. "Who gives a fuck anyway?" was originally released by the band in 1984 and had five tracks of Swedish hardcore/punk that are now reissued by Swedish label SMRT Records in an edition of 500 copies (150 on white and 350 on black vinyl).

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DTAKT0181
TAKT
INGEN KOMMER UTMÅN - 12"



DTAKT0171
FLYBLOWN/WARVICTIMS
SPLIT - 12"



DTAKT0161
RAW HATE
DRUNK AS FUCK... - 7"



DTAKT0141
SKITSLÄKT
VICTIM - 7"



DTAKT0111
DISSOBER
OUTCASTS OF SOCIETY - 7"



DTAKT0101
MÖR 47
BACK TO ATTACK - 2XCD



DTAKT0071
MARETOST
HÅR BOKAR HELVETET - 7"

ALSO AVAILABLE:

Dödsdömd - Beskäda vår vackra värld - 7"
Dödsdömd/Dödsdömd - Split 7"
Dödsdömd - Samhällets fiender no. 1 - 12"
Human Waste/Uncle Charles - Split 7"
Mardröm - Deras profil, våra död - 7"
Warvictims/Flyblown - Split CD
Warvictims - Lögner om fridsvalet - 12"/CD
Warvictims - Until man exists no more - 12"/CD
Warvictims - Scared for life - Cass/CD
Skitliv! #8, #9, #10 - Zine (10kr/st)

IN PROGRESS:

Skitliv! - Compilation - 2xCD
Loud Pipes - The Downhill Blues - 12"
Deconformed/Warvictims - Split 7"
D-Clone/Morpheme - Split 7"
Giftgasattack/Beshövnen - Split 7"

7": 30sek / 3€ / 4\$
12"/CD: 80sek / 8.5€ / 11.5\$
2xCD: 120sek / 13€ / 17\$
+ postage

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www.massmord.net



